



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

essential knowledge of Greek and Latin must ever be to any real student of American literature. The basis of choice for the inclusion of the few passages from English poets is not always clear: a case in point is afforded by the lines from Burns and Tennyson, cited under *Fulica* (97).

Of course, the allusion in the American poem cannot always be to precisely the same species of bird, but only a carping critic will object to such correlations as e. g. *galbulus* and our Baltimore oriole, or to the appearance of the robin among the parallels for *merula*. 'The over-sea sparrow', *passer marinus*, as an ostrich (166-167), will perplex only the untutored.

Certain generalizations are sure to interest the reader, for instance the statement (2) that the Romans "nearly always felt a tone of sadness in the songs of their favorite song birds, where we are inclined to feel joy and ecstasy", a feeling due "to the widespread ancient belief in the metamorphosis association". So in Statius, *Achilleis* 1.378, *hilaris*, as used of pigeons, "is almost unique" (59), and (18) "Vergil's simple observation of the halcyon's habits and his freedom from the traditions of metamorphosis, etc., mark a characteristic which makes him the greatest Roman nature-poet". Especially welcome are such citations as that from Elliot (83), proving that swans do sing before they die, and the charming, though perhaps uncalled for, poem by Mace (121), *Legend of the Swallow*.

Since Professor Martin's book is one which every teacher of the Classics can use with profit, it may be well for us to note some of the misprints and blunders, using T and B to denote, respectively, the top and the bottom half of the page: Page 13 T, *unquibus* for *unguibus*; 37 B, (Martial) V, 50 for V, 55; 66 T, *nervuom* for *neruom* and *Quolis* for *Qualis*; 70 B, *consuedent* for *consuadent*; 71 T, (Propertius) IV, 5, 13 for IV, 5, 16; 74 T, *invenem* for *iuvenem*; 76 B, *membri* for *membra*; 82 T, 'ēap for ēap; 83 B, *Minco* for *Mincio*; 90 T, *limia* for *limina*; 94 B, *revertissee* for *revertisse*; 109 T, *HALIAETOS* for *HALIAETOS*; 128 B, *custide* for *cuspidē*; and, in the note, "volketymology" for 'folk-etymology' or 'Volksetymologie'; 129 T, *aciperis* for *acciperis*; 141 B, *cepilē* for *cespide*, and *indice* for *iudice*; 142 B, *unquibus* for *unguibus*; 145 T, *amer* for *amor*; 160 B, *frunilas* for *frunilus*; 164 B, *qui for cui* and *novat* for *norat*; 165 T, *Maripor* for *Marcipor*; 167 T, *saepuis* for *saepius*; 174 B, *necisse* for *necesse*, and *Ansoniis* for *Ausoniis*; 181 B, *Talitur* for *Taliter*; 192 B, (Amor.) II, 37 for II, 6, 37; 206 B, *Sphynx* for *Sphinx*; 218 T, *pruinias* for *pruinās*; 223 B, "goose" for 'goose'.

There are some queer things: e. g. on 37, Tusc. Dis. II. X; 77, Horace, Ep. I. 16.48 listed as a proverb; the succession *haliaetos*, *halizetos* and *halizeetos* on 109-110; 190, the insertion of the list at the bottom of the page under the heading *Psittacus*; 198, the separation of the headings *Rustica* and *Scolopax*, though the contents under the headings are alike; the repeated references to Baehren's *Fragmenta Poetarum Roma-*

*norum* under the abbreviation P. L. M., e. g. on 65, 172, and 200.

The author should perhaps have said something on page 55 of the masculine form *columbus* (compare the mixed genders of the epithets on 57), and on 82 of the spellings *cycnus* and *cygnus*.

The book closes with four notes: The Spring Migration and Spring Song (222-226), The Fall Migration and the Fall Song (227-231), The Hibernating of Birds (232-235), and *Ruscinia* (236-244). This last is reprinted from *The Transactions of the American Philological Association*, 38 (1908). In it Professor Martin, with the help of natural history, of folk-lore and of similar phenomena in modern nomenclature, as well as by philological argument, explains convincingly the parallelism in the Old-English gloss, *acalantis*, vel *luscinia* vel *roscinia*, *nectegela*, as due originally to a confusing of birds.

The Bibliography (245-248) makes no pretence at completeness but will prove useful to anybody. One of the older works not listed, which has been of service to the reviewer, is Lenz, *Zoologie der Alten Griechen und Römer*, deutsch in *Auszügen aus deren Schriften*.

The Index (249-260) is instructive from several points of view. Thus, while Martial has provided almost as many references to birds as Ovid and more than Vergil, the Index shows that Catullus very rarely introduced them into his verses.

The reviewer hopes that *The Birds of the Latin Poets* will not only figure in the working library of teachers, but also accompany many a traveller to Italy. If he has just visited headlands of Sicily or of the island of Capri and observed the catching of thousands of quails on their migration, or visited the villages of southern Tuscany and seen that sad sight, la civetta, the ancient *noctua*, perched in the blinding sun on a stake in front of its owner's house, conveniently for every passing boy to chase it with infinite glee to the end of its chain, or watched this little owl's operations in the fields, tied to the end of a pole, as it lures the inquisitive larks to their doom from the guns of the 'sportsmen', or if he has been lucky enough to hear some rare survivor among the nightingales make glad the shores of Como in the evening, the book will remind him of a time before the invention of fire-arms, when birds were happier, let us hope, but at any rate, more numerous in the most delightful of all lands to a classical student.

UNIVERSITY OF  
PENNSYLVANIA.

WALTON BROOKS MCDANIEL.

#### A CONCORDANCE TO HORACE

IN THE CLASSICAL WEEKLY 7.56 Professor Lane Cooper, of Cornell University, called attention to the fact that he was preparing a Concordance to Horace and asked advice from classical scholars concerning the best way to present the material. Late last year the Concordance was published, by the Carnegie Institution of Washington. (pages ix + 593, \$7.00). Of this beautiful and valuable book I shall write more in detail later.

C. K.